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LINCOLN'S SPEECHES
AND LETTERS

by
PACKARD



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52

Edward L Eagan

B. O. BAKER
LAWYER
DALLAS, TEXAS

SELECTIONS
FROM
LINCOLN'S SPEECHES
AND
LETTERS

ARRANGED FOR
LEARNERS OF MUNSON PHONOGRAPHY
BY
BERTHA CROCKER



S. S. PACKARD, PUBLISHER
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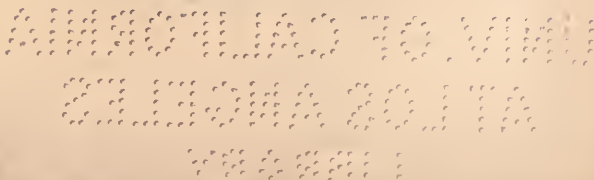
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PUBLISHER'S NOTE

TUTTLE
JAN 5 '43
LIBRARY SETS

This reading book is a transcription of "Selections from Lincoln's Speeches and Letters," edited by Bliss Perry and published by Doubleday, Page & Company, whose courtesy in permitting us to use the matter we gratefully acknowledge. It has been chosen because of the simplicity of the language and the intrinsic interest and inspiration it contains for American youth. As a text-book it is planned to follow HOW TO MAKE A LIVING as a reader. The shorthand script is in accordance with the principles of PRACTICAL PHONOGRAPHY, the phrasing being the simple, natural, and free phrasing of the practical stenographer, with no thought of producing problems for the pupil to solve.

448301



“He knew to bide his time,
And can his fame abide,
Still patient in his simple faith sublime,
Till the wise years decide.
Great captains, with their guns and drums,
Disturb our judgment for the hour,
But at last silence comes;
These all are gone, and, standing like a
tower,
Our children shall behold his fame,
The kindly-earnest, brave, foreseeing man,
Sagacious, patient, dreading praise, not
blame,
New birth of our new soil, the first Ameri-
can.”

LOWELL, *Commemoration Ode.*

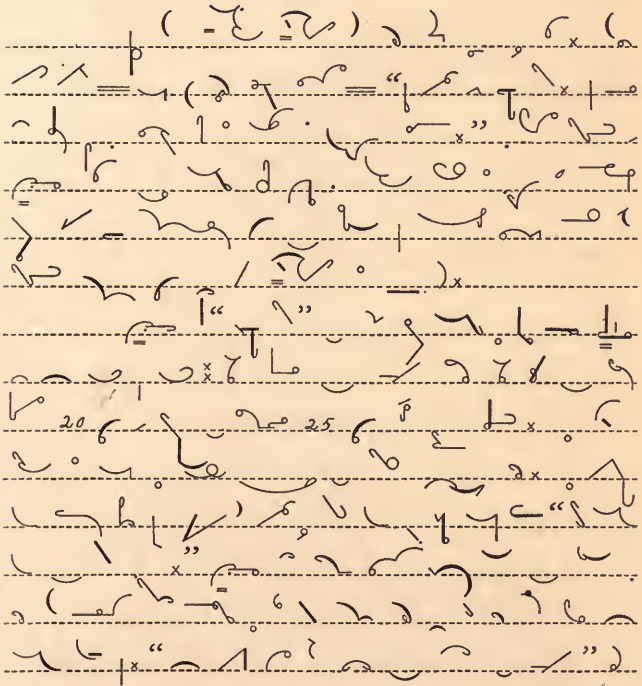
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B. O. BAKER
LAWYER
DALLAS, TEXAS

EDITOR'S INTRODUCTION

"It is not too much to say of him [Lincoln] that he is among the greatest masters of prose ever produced by the English race."—*The (London) Spectator.*



Handwritten cursive practice on ruled lines, featuring various letters and symbols such as 'x', 'y', and 'z'.

Handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols, including vertical stems, beams, and curved lines, often accompanied by small letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notation is arranged in a series of groups across the staff, with some groups starting with a small 'x' or a dot. The overall style is that of a handwritten musical score or a set of rhythmic exercises.

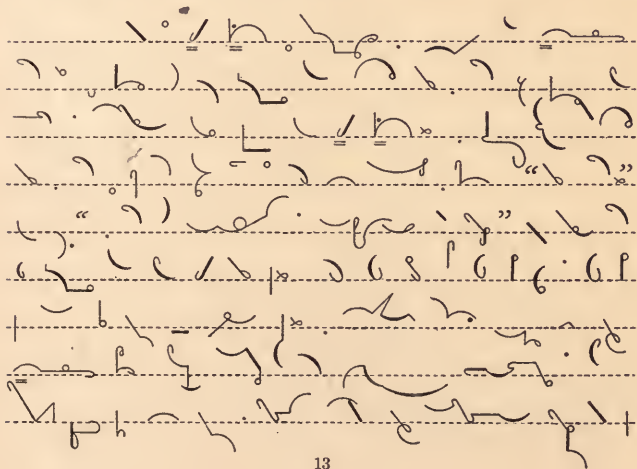
16, 1855
 25, 1860
 "

SELECTIONS FROM LINCOLN'S SPEECHES AND LETTERS

THE WHIGS AND THE MEXICAN WAR

July 27, 1848

[An extract from a speech delivered in the House of Representatives while Lincoln was a Congressman from Illinois. The speech was in support of General Taylor, the Whig candidate for the Presidency. Lincoln had opposed President Polk's declaration of war against Mexico, had introduced resolutions of inquiry on that subject, and made a strong speech on January 12, 1848, explaining his own attitude. The speech of July 27 was full of wit, at times more caustic than refined. The extract here presented sums up clearly Lincoln's views as to the Mexican War, and is a good example of his best parliamentary style at this stage of his career.]



Handwritten cursive practice on lined paper. The page contains approximately 15 lines of text, each line filled with a continuous, flowing cursive script. The letters are connected and vary in size and slant, typical of the Lincoln cursive style. Some characters include small 'x' marks or underlines, possibly indicating specific stroke techniques or corrections. The overall appearance is that of a dense, repetitive handwriting exercise.

Handwritten musical notation on ten staves. The notation is a form of shorthand or shorthand notation, possibly representing musical notes and rests. It consists of various symbols, including curved lines, vertical strokes, and small circles, arranged in a rhythmic pattern across the staves. Some symbols are accompanied by small numbers or letters, such as 'x', '3', and '2'. The notation is written in a cursive, flowing style, typical of handwritten musical notation from the 19th century.

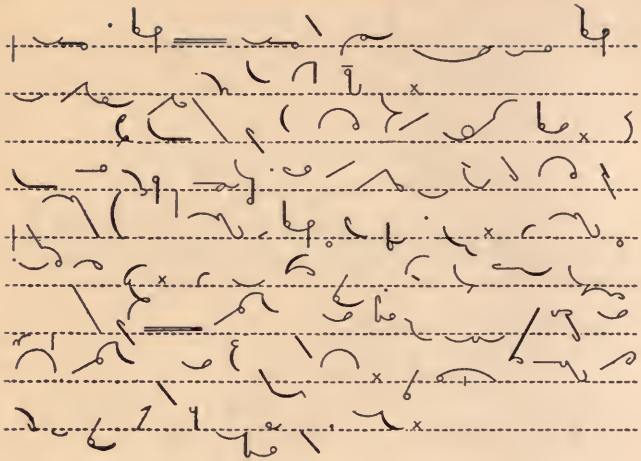
NOTES FOR A LAW LECTURE

July 1, 1850

[These notes show Lincoln's power of straightforward statement and his good sense. They are of additional interest as indicating his attitude toward professional success.]

[Handwritten notes in cursive script, mostly illegible due to fading and bleed-through.]

Handwritten notes on a page with horizontal dashed lines. The text is written in a cursive, shorthand style, consisting of various loops, curves, and straight lines. Some characters are marked with a small 'x' above them. The notes are organized into approximately 15 horizontal rows, each containing several lines of cursive writing. The overall appearance is that of a dense, handwritten manuscript.



FRAGMENT ON SLAVERY

July 1, 1854

[From early manhood Lincoln's sympathies had been strongly enlisted on behalf of the slaves. The contrast between slave labor and free labor has never been stated more tersely and vividly than here. . The sentence, "Twenty-five years ago I was a hired laborer," should be noted.]

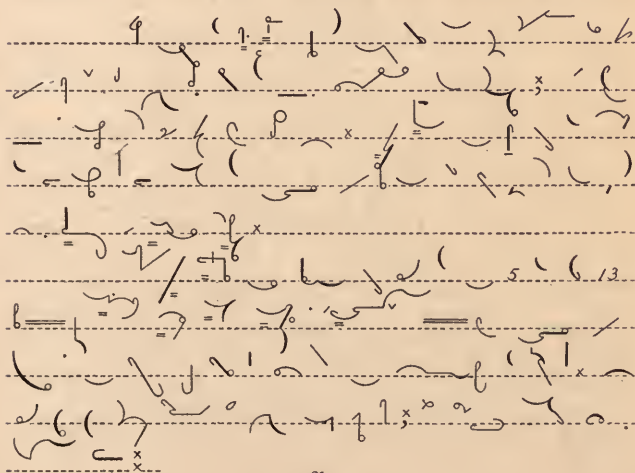
PC
The first time I ever
knew a man who had
been a slave was
in the year 1830. I was
then a hired laborer
in the cotton fields
of Mississippi. I
remember very well
the feelings of
compassion which
I felt for the
poor wretched
creatures who
were thus treated.

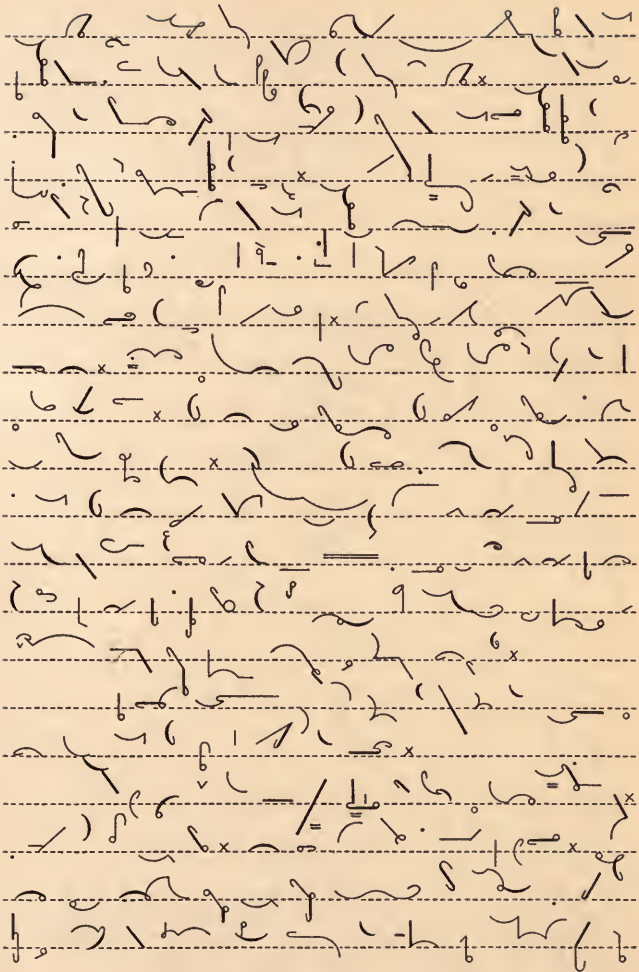
Handwritten cursive practice on four horizontal lines. The text includes the words "75", "100", and "150x" interspersed with cursive letters and strokes. The letters are written in a fluid, cursive style, often overlapping or connected to the next letter. Some letters have small numbers or symbols next to them, possibly indicating stroke order or specific features. The practice appears to be for a specific cursive script, likely the one used by Abraham Lincoln.

THE DRED SCOTT DECISION AND THE DECLARATION OF INDEPENDENCE

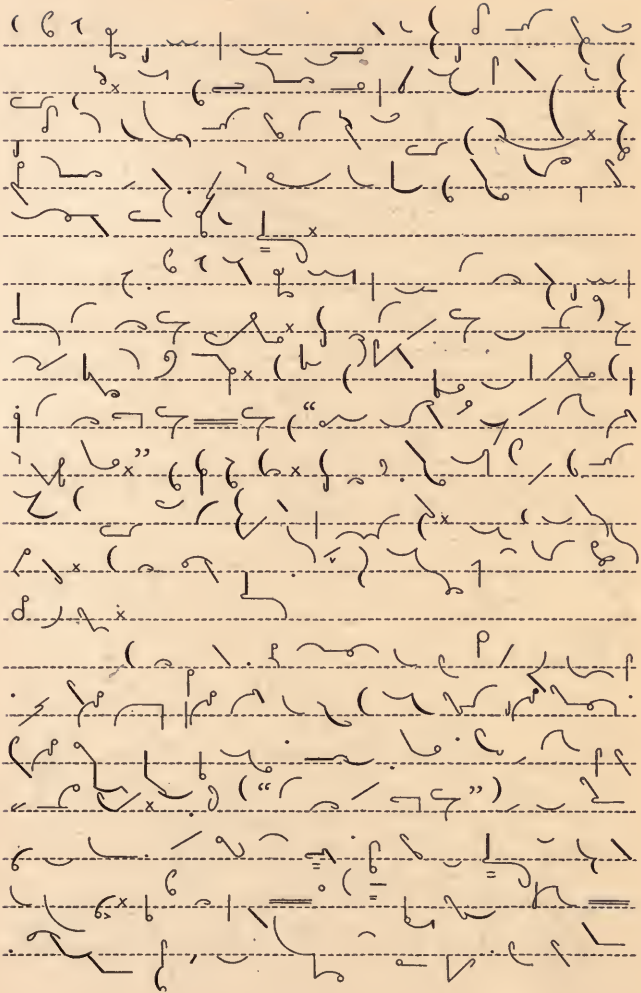
June 26, 1857

[This is an extract from a speech delivered at Springfield, Ill. It was intended as a reply to a speech of Stephen A. Douglas two weeks earlier upon the subject of slavery in the Territories. Douglas was the author of the Kansas-Nebraska bill, passed in 1854, which gave the Territories the right to decide whether they would have slavery. The Dred Scott decision was published by the Supreme Court of the United States in 1857, and was to the effect that a slave or the descendant of a slave could not be a citizen of the United States or have any standing in the Federal courts. Lincoln contrasts the spirit of this decision with that of the Declaration of Independence, with a skill and force that will be apparent to every reader. He repeated the substance of the argument over and over again in his joint debates with Douglas in the following year.]





Handwritten cursive script on lined paper, likely a sample of Abraham Lincoln's handwriting. The text is written in a fluid, slanted cursive style, filling the page with approximately 15 lines of text. The ink is dark, and the lines are clearly visible against the light background. The handwriting is consistent throughout, showing a mix of loops, curves, and straight strokes. There are some small 'x' marks interspersed within the text, possibly indicating specific letters or corrections. The overall appearance is that of a well-practiced calligrapher's sample.



1. The first line of handwriting shows a series of connected loops and curves, typical of the cursive style used by Lincoln.

2. The second line continues the cursive pattern with more pronounced loops and a small 'x' mark.

3. The third line features a large, sweeping loop followed by a series of smaller, connected strokes.

4. The fourth line contains a prominent 'x' mark and several large, sweeping curves.

5. The fifth line shows a series of connected loops and curves, with a small 'x' mark.

6. The sixth line continues the cursive pattern with more pronounced loops and a small 'x' mark.

7. The seventh line features a large, sweeping loop followed by a series of smaller, connected strokes.

8. The eighth line contains a prominent 'x' mark and several large, sweeping curves.

9. The ninth line shows a series of connected loops and curves, with a small 'x' mark.

10. The tenth line continues the cursive pattern with more pronounced loops and a small 'x' mark.

11. The eleventh line features a large, sweeping loop followed by a series of smaller, connected strokes.

12. The twelfth line contains a prominent 'x' mark and several large, sweeping curves.

13. The thirteenth line shows a series of connected loops and curves, with a small 'x' mark.

14. The fourteenth line continues the cursive pattern with more pronounced loops and a small 'x' mark.

15. The fifteenth line features a large, sweeping loop followed by a series of smaller, connected strokes.

16. The sixteenth line contains a prominent 'x' mark and several large, sweeping curves.

17. The seventeenth line shows a series of connected loops and curves, with a small 'x' mark.

18. The eighteenth line continues the cursive pattern with more pronounced loops and a small 'x' mark.

19. The nineteenth line features a large, sweeping loop followed by a series of smaller, connected strokes.

20. The twentieth line contains a prominent 'x' mark and several large, sweeping curves.

Handwritten musical notation on a page with ten horizontal lines. The notation is dense and appears to be a form of shorthand or a specific musical notation system. It includes various symbols such as vertical stems, horizontal lines, and curved shapes, some of which are annotated with small letters like 'x', 'p', and 'q'. The notation is organized into several groups, with some lines starting with a vertical bar line. The overall appearance is that of a complex, handwritten musical score or a set of musical exercises.

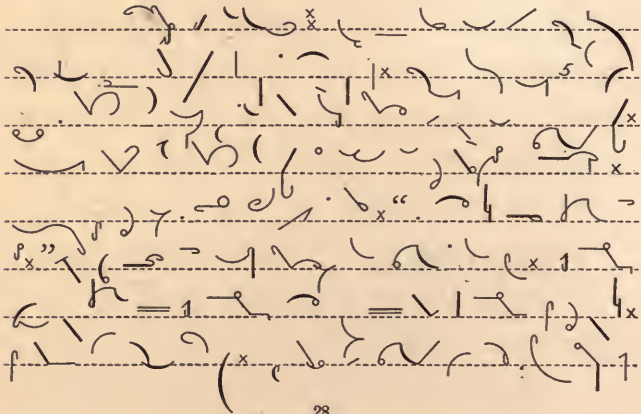
SPRINGFIELD SPEECH

June 16, 1858

Speech delivered at Springfield, Illinois, at the close of the Republican State Convention by which Mr. Lincoln had been named as their candidate for United States Senator.

[The opening paragraph of this speech was prepared with the most extreme care, and probably did more to influence Lincoln's political future than anything he ever wrote. His best friends thought it impolitic to utter the sentiment that the "government cannot endure permanently half slave and half free."

For the immediate purpose of that campaign they were right, for this paragraph, in the opinion of many good judges, was the cause of Lincoln's defeat by Douglas. But the constant discussion of those sentences in the great series of joint debates with Douglas during the summer and autumn brought Lincoln's views before the whole country, and was an important element in his selection as the Republican candidate for the Presidency in 1860. The entire speech, read in the light of subsequent history, affords remarkable evidence not only of Lincoln's shrewdness as a party leader, but of his political wisdom in the highest sense.]



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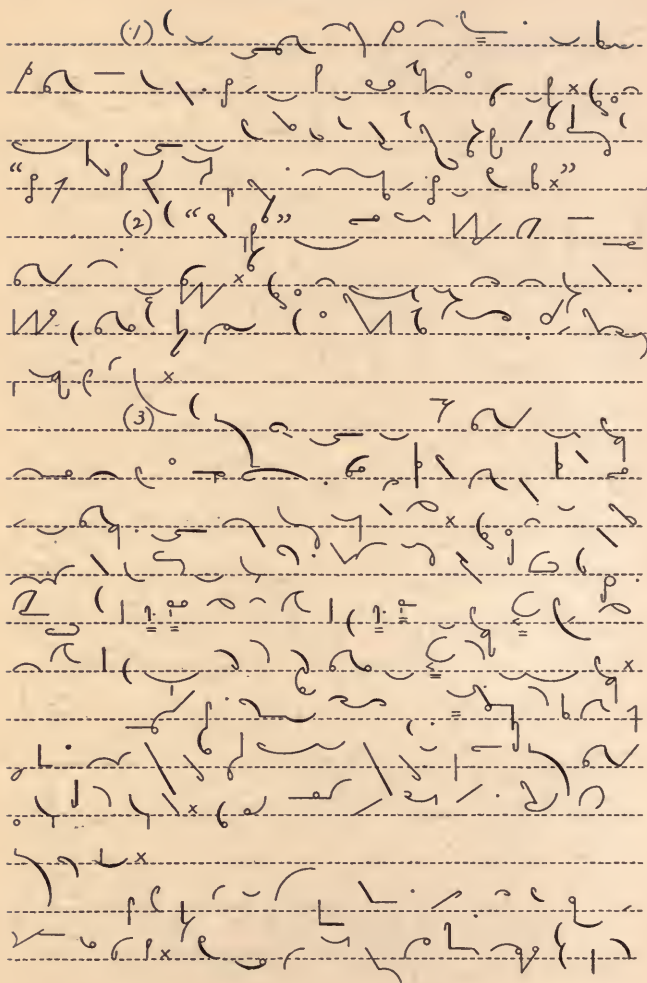
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Handwritten cursive text on ruled lines, likely a draft or a sample of Lincoln's handwriting. The text is written in a fluid, cursive style and includes several lines of script. Some words are clearly legible, such as "1854" and "W". The text appears to be a collection of phrases or a short letter, possibly related to the year 1854. The handwriting is dense and fills most of the page.

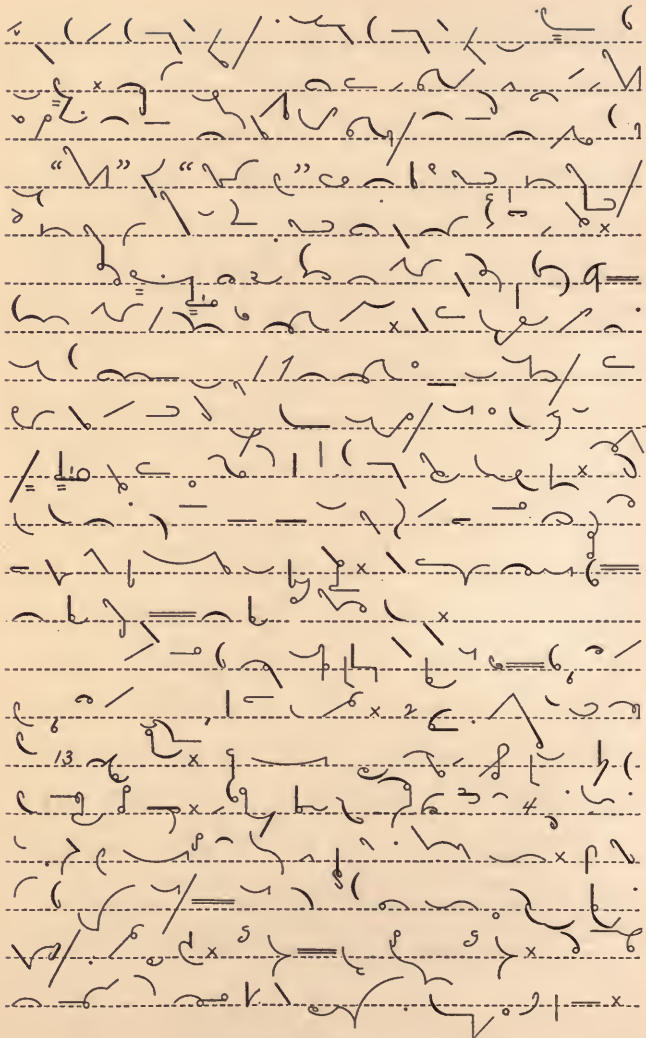
Handwritten musical notation on ten staves. The notation is a form of shorthand or shorthand notation, possibly representing a musical score or a specific dialect. It consists of various symbols, including lines, curves, dots, and small letters (like 'x', 'm', 'n', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z') interspersed with the lines. Some symbols resemble musical notes or rests, while others are more abstract. The notation is written in a cursive, flowing style. There are some specific symbols that look like "x" and "m" scattered throughout. The notation is organized into ten horizontal staves, each with a dashed line above and below the main writing area. The overall appearance is that of a handwritten manuscript or a set of shorthand notes.



Handwritten musical notation on ten staves, featuring various rhythmic symbols, note values, and clefs. The notation is dense and fills most of the page, with some symbols resembling traditional musical notation like 'x' for notes and various lines for stems and beams. The symbols are arranged in a way that suggests a complex rhythmic pattern or a specific musical exercise.

Handwritten cursive script on lined paper, likely a sample of Abraham Lincoln's handwriting. The text is mostly illegible due to the cursive style and overlapping lines. Some recognizable words and symbols include "W", "x", and "y".

Handwritten cursive text on a page with horizontal dashed lines. The text is written in a fluid, cursive style and includes various punctuation marks such as commas, periods, and quotation marks. The handwriting is dense and fills most of the page.



ADDRESS AT COOPER INSTITUTE

February 27, 1860

[This was Lincoln's first appearance before an Eastern audience. The speech cost him a great deal of labor, and was most heartily received.—See *Morse's "Abraham Lincoln,"* I, 153-156.]

Handwritten musical notation on a page with ten horizontal lines. The notation consists of various notes, rests, and symbols, including 'x' marks above notes and 'p' and 'f' markings below notes. Some notes are connected by lines, suggesting a melodic line. The notation is dense and fills most of the page.

Handwritten musical notation on ten staves. The notation includes various notes, rests, and clefs. Key features include:

- Staff 1: A treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first measure contains a quarter note G4, followed by a quarter rest, and a quarter note A4. The notation is labeled "39".
- Staff 2: Continuation of the melody with a quarter note B4, a quarter note C5, and a quarter note D5.
- Staff 3: Continuation with a quarter note E5, a quarter note F5, and a quarter note G5.
- Staff 4: Continuation with a quarter note A5, a quarter note B5, and a quarter note C6.
- Staff 5: Continuation with a quarter note D6, a quarter note E6, and a quarter note F6. The notation is labeled "39".
- Staff 6: Continuation with a quarter note G6, a quarter note A6, and a quarter note B6. The notation is labeled "39".
- Staff 7: Continuation with a quarter note C7, a quarter note D7, and a quarter note E7. The notation is labeled "39".
- Staff 8: Continuation with a quarter note F7, a quarter note G7, and a quarter note A7. The notation is labeled "39".
- Staff 9: Continuation with a quarter note B7, a quarter note C8, and a quarter note D8. The notation is labeled "39".
- Staff 10: Continuation with a quarter note E8, a quarter note F8, and a quarter note G8. The notation is labeled "39".

Handwritten musical notation on ten staves. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The first staff begins with the number "1787". The second staff contains the number "39" in quotes. The third staff contains the number "87". The fourth staff contains the number "39" in quotes. The fifth staff begins with the number "1789". The sixth staff contains the number "87". The seventh staff contains the number "39" in quotes. The eighth staff contains the number "39". The ninth staff contains the number "39". The tenth staff contains the number "39".

Handwritten musical notation on a page with ten horizontal lines. The notation consists of various rhythmic symbols, including vertical stems, curved lines, and dots, arranged in a complex, non-linear fashion across the lines. Some symbols are grouped together, while others are isolated. There are several instances of the number "39" written in quotes, and the year "1798" is visible near the middle of the page. The handwriting is cursive and appears to be a form of shorthand or a specific musical notation system. The page is otherwise blank, with no printed text or other markings.

1804
 (1)
 (2)

1798
 (3)
 "39"

1819-20
 "39"

Handwritten cursive script on a set of three horizontal lines. The text includes several words and numbers, such as "39" and "1784, 2".

1787, 17 — 1789, 3 — 1798, 2 — 1804, 2 — 1819-20

30 (x) ... "39" ... 23 ... 16

Handwritten cursive script on a set of three horizontal lines, continuing the text from the previous block.

Handwritten cursive script on a set of three horizontal lines, continuing the text from the previous block.

Handwritten cursive script on a set of three horizontal lines, continuing the text from the previous block.

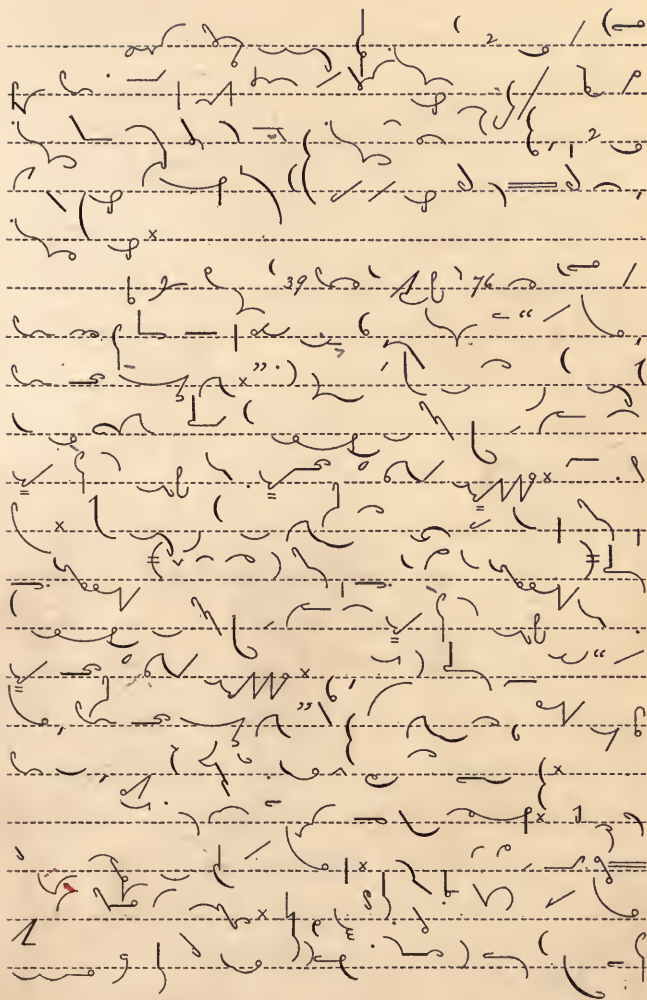
Handwritten cursive script on a set of three horizontal lines, continuing the text from the previous block.

Handwritten cursive script on a set of three horizontal lines, continuing the text from the previous block.

Handwritten cursive script on a set of three horizontal lines, continuing the text from the previous block.

Handwritten musical notation on a page with ten horizontal dashed lines. The notation consists of various rhythmic symbols, including vertical stems, curved lines, and dots, arranged in a complex, non-linear fashion across the lines. Some symbols are marked with small 'x' or 'o' characters. There are several instances of the number '39' written in the notation, including one in quotes: "39". The overall appearance is that of a musical score or a set of rhythmic exercises.

Handwritten cursive script on lined paper, likely a manuscript or a collection of notes. The text is written in a fluid, cursive style with various flourishes. Several lines contain punctuation marks such as "x", ":", and "(", and some lines are numbered. The numbers '12', '14', '15', '16', and '76' are visible, likely indicating line or page numbers. The script is dense and fills most of the page.



Handwritten musical notation on ten staves. The notation is dense and appears to be a form of shorthand or a specific musical notation system. It includes various symbols such as notes, stems, beams, and rests, often with small 'x' marks. Some staves contain what look like rhythmic markings or time signatures, such as '6/8' and '4/4'. There are also some larger symbols that could be interpreted as letters or numbers, such as 'L' and 'M'. The notation is written in a cursive, flowing style across the staves.

w l l v a n i s a t u w a
 (w b v (m a l a w w e
 " - / " (") a m a w
 ") - " / ") u r
 v l o w w " / l a b a
 " x " a - r p k e f
 x i () e m y " t h e -)
 b - a - p h e x
 -) a v c a h (w) x
 l x i 6 h a s l (a) x e a h b
 x h i l e x v p o p r w b e - s
 h e c x a t e a b l / - l
 i h x d a - w a b x b y b n
 . h i c i t x
 f () a v a w a x l p b v
 = v x = / x = / x = / x) - . u l y c
 p o = e v b x l u n a v i a
 w h l x l y m m e p a b i n .
 h x l y m m e p a b i n .
 (i) h x a y l (p e a b e r y .

2

Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic patterns, including eighth and sixteenth notes, rests, and bar lines. Some notes are marked with an 'x'. There are several circled annotations: a circled '1' in the eighth measure and a circled 'L' in the ninth measure. The handwriting is fluid and characteristic of a personal manuscript.

Handwritten scribbles and markings at the bottom right of the page.

Handwritten notes in Arabic script on lined paper. The text is written in a cursive style and includes several lines of text. Some words are circled in red ink, and there are small red dots and marks throughout the writing. The notes appear to be a transcript or a set of handwritten notes related to the address at Cooper Institute.

Handwritten cursive script on lined paper, likely a practice page or a draft of a letter. The text is written in a fluid, slanted cursive style characteristic of the mid-19th century. The page contains approximately 15 lines of text, with some lines starting with a capital letter. The handwriting is dense and fills most of the page.

Handwritten cursive text on ruled lines, including the words "ADDRESS AT COOPER INSTITUTE" and "53".

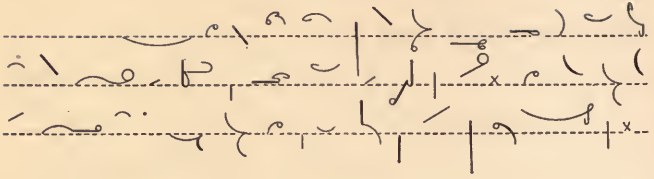
Handwritten cursive text on a set of four horizontal lines. The writing is dense and fills most of the page. It includes several instances of the word "and" written in cursive. There are also some small marks and symbols, including what appears to be a circled '6' and a circled '7'.

Handwritten cursive text on a set of four horizontal lines, continuing from the top section. The writing is dense and fills most of the page. It includes several instances of the word "and" written in cursive. There are also some small marks and symbols, including what appears to be a circled '6' and a circled '7'.

Handwritten musical notation on a staff with a treble clef. The notation includes various notes, rests, and dynamic markings such as "p." and "x". The text is written in a cursive style and spans approximately 15 lines of the staff.

Handwritten text in cursive script on a set of four horizontal lines. The writing is dense and fills most of the page. The ink is dark, and the paper shows some signs of age and wear. The script is highly stylized and characteristic of the early 19th-century American cursive.

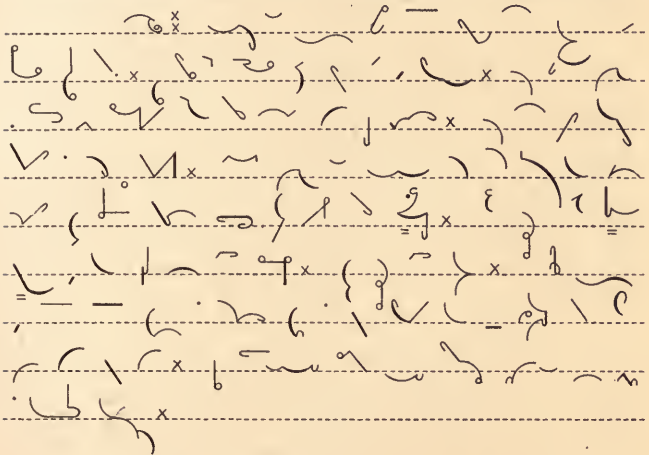
Handwritten musical notation on a page with ten horizontal lines. The notation consists of various symbols, including notes, rests, and clefs, written in a cursive style. The first line begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills most of the page, with some lines containing multiple notes and rests. The handwriting is fluid and characteristic of a personal manuscript.



FAREWELL AT SPRINGFIELD

February 11, 1861

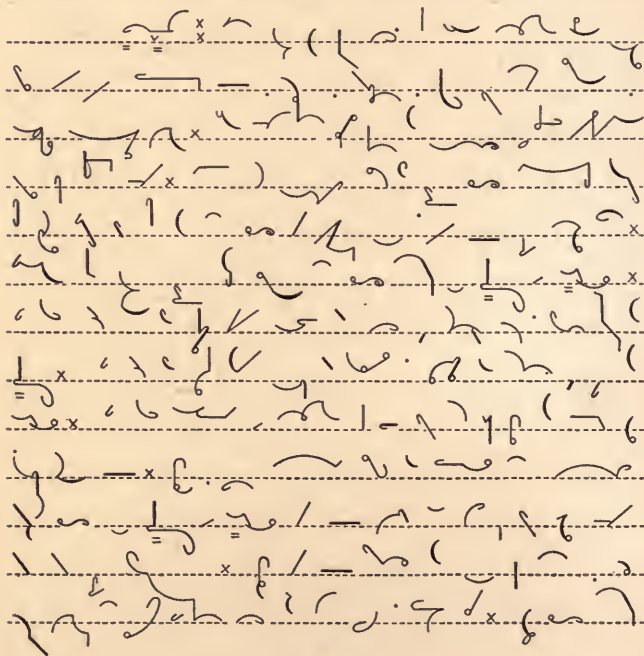
[These words, to which subsequent events have given an added note of solemnity, were spoken to a vast audience of Lincoln's fellow-citizens upon the rainy February day when he left Springfield for Washington to assume the duties of the Presidency.]



SPEECH IN INDEPENDENCE HALL,
PHILADELPHIA

February 22, 1861

[During the journey to Washington Lincoln made many brief addresses. The following, spoken in Independence Hall, Philadelphia, upon Washington's Birthday, is one of the most felicitous, and the time and place of its delivery give it additional interest.]

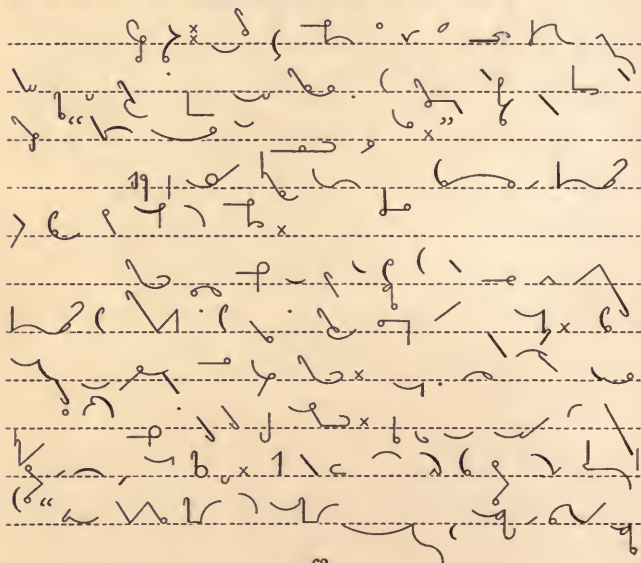


Handwritten notes on a page with ten horizontal dashed lines. The notes are written in a cursive, shorthand style and include various symbols, letters, and punctuation marks. Some characters are underlined or have small 'x' marks next to them. The text is arranged in approximately ten lines, with some lines containing multiple entries or symbols. The handwriting is somewhat dense and difficult to decipher, but it appears to be a form of shorthand or a set of notes related to the page's title.

FIRST INAUGURAL ADDRESS

March 4, 1861

["Mr. Lincoln was simply introduced by Senator Baker, of Oregon, and delivered his inaugural address. His voice had great carrying capacity, and the vast crowd heard with ease a speech of which every sentence was fraught with an importance and scrutinized with an anxiety far beyond that of any other speech ever delivered in the United States. . . . The inaugural address was simple, earnest, and direct, unincumbered by that rhetorical ornamentation which the American people have always admired as the highest form of eloquence. Those Northerners who had expected magniloquent periods and exaggerated outbursts of patriotism were disappointed, and as they listened in vain for the scream of the eagle, many grumbled at the absence of what they conceived to be *force*. Yet the general feeling was of satisfaction, which grew as the address was more thoroughly studied."—*Morse's "Abraham Lincoln."*]



Handwritten musical notation on ten staves. The notation is dense and includes various symbols such as notes, rests, and clefs, interspersed with some letters like 'x' and '6'. The handwriting is cursive and somewhat difficult to decipher. The notation appears to be a form of shorthand or a specific musical notation system used in the original document.

Handwritten musical notation on a page with ten sets of three-line staves. The notation is a form of shorthand or musical shorthand, featuring various symbols, lines, and curves. Some symbols resemble letters or numbers, such as 'b', 'x', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'y', 'z', '1', '2', '3', '4', '5', '6', '7', '8', '9', '0', and 'x'. The notation is arranged in a series of horizontal lines, with some lines starting with a vertical line and a horizontal line, possibly indicating a measure or a specific symbol. The overall appearance is that of a handwritten musical score or a set of musical shorthand notes.

Handwritten cursive script on lined paper, likely a practice page. The text is dense and fills most of the page, with some characters appearing to be stylized or possibly representing a specific dialect or shorthand. The handwriting is fluid and characteristic of the early 19th-century cursive style.

Handwritten text in Arabic script, consisting of approximately 18 lines of cursive writing on a ruled page. The text is densely packed and spans the width of the page. The script is highly stylized and characteristic of the Maghrebi or Ottoman styles. The lines are separated by horizontal dashed lines, and the text is written in black ink on a light-colored background.

Handwritten cursive script on lined paper, likely a practice page or a draft of a letter. The text is written in a fluid, slanted cursive style characteristic of the mid-19th century. The page contains approximately 15 lines of text, with some words and phrases being difficult to decipher due to the cursive and some ink bleed-through. The handwriting is consistent throughout, showing a high level of skill in the cursive style.

Handwritten musical notation on ten staves. The notation is dense and appears to be a form of shorthand or a specific musical notation system, possibly related to the 'First Inaugural Address' mentioned in the header. It consists of various symbols, including dots, lines, and curved shapes, arranged in a structured manner across the staves.

Handwritten cursive script on a set of four horizontal lines. The text is dense and appears to be a collection of notes or a draft, with many loops and flourishes. Some characters are marked with small 'x' symbols.

Handwritten cursive script on a set of four horizontal lines, continuing from the first block. The handwriting is consistent, showing various letters and symbols in a fluid, connected style.

Handwritten musical notation on ten staves. The notation is a form of shorthand or shorthand notation, possibly a form of musical shorthand or a shorthand for a specific language. It consists of various symbols, including lines, curves, dots, and small letters, arranged in a structured manner across the staves. The notation is dense and appears to be a complex system of shorthand.

Handwritten cursive script on a set of three horizontal lines. The text is illegible due to the cursive style and some fading.

Handwritten cursive script on a set of three horizontal lines. The text is illegible due to the cursive style and some fading.

Handwritten cursive script on a set of three horizontal lines. The text is illegible due to the cursive style and some fading.

EMANCIPATION PROCLAMATION

January 1, 1863

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA :

A Proclamation

22

1862

1863

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1863
 Dear Mother
 I received your kind
 letter of the 10th and
 was glad to hear from
 you. I am well and
 hope these few lines
 will find you the same.
 I have not much news
 to write at present.
 I am still in the
 army and hope to
 be home soon.
 I love you all very
 much and hope to
 see you all again
 very soon.
 Your affectionate
 son
 Abraham Lincoln

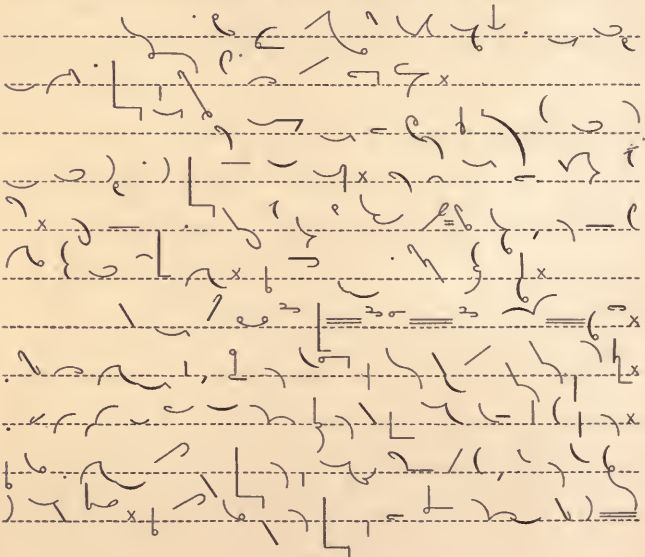
The image shows a page of handwritten musical notation on a five-line staff. The notation includes various notes, rests, and markings. A bracketed section is labeled "[L.S.]". A date "1863" is written in the middle of the staff. There are several "x" marks and underlines throughout the piece.

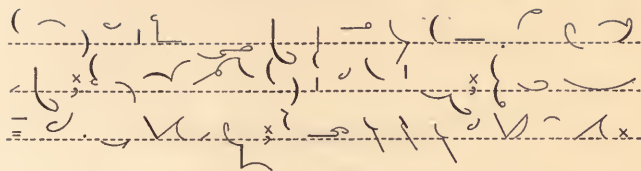
Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and markings. A bracketed section is labeled "[L.S.]". A date "1863" is written in the middle of the staff. There are several "x" marks and underlines throughout the piece.

GETTYSBURG ADDRESS

November 19, 1863

[The national military cemetery at Gettysburg, Pa., was dedicated with solemn ceremonies on November 19, 1863, as a memorial of the three days' battle fought in the previous July, which proved to be the turning-point of the Civil War. The formal oration of the day was pronounced by Edward Everett, but the President was asked to add a word. His biographer, Mr. J. G. Nicolay, has given an interesting account of the preparation of the address. (*Century Magazine*, Vol. XLVII) It was delivered without any effort at oratorical effect; but its perfection of feeling and of phrase was instantly and universally recognized. To have composed the Gettysburg address is proof enough, were there no other, of Lincoln's place among the masters of English speech. His letter to Edward Everett acknowledging the latter's praise, and complimenting Everett in turn, is included in this volume of selections.]





SPEECH TO 166TH OHIO REGIMENT

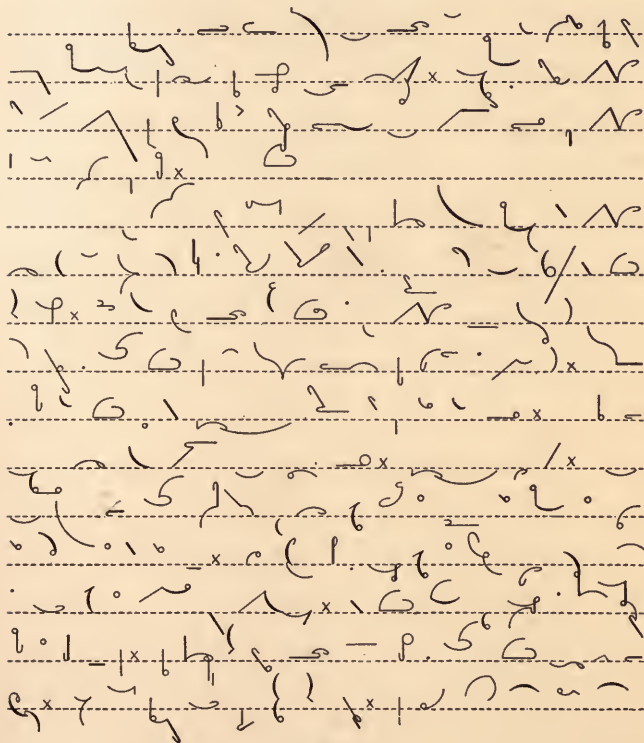
August 22, 1864

[The page contains approximately 10 lines of handwritten cursive text, which is largely illegible due to the style and fading. Some characters, such as 'x', 'b', and 't', are visible throughout the script.]

RESPONSE TO SERENADE

November 10, 1864

[This little speech was called forth by the news of Lincoln's re-election as President.]

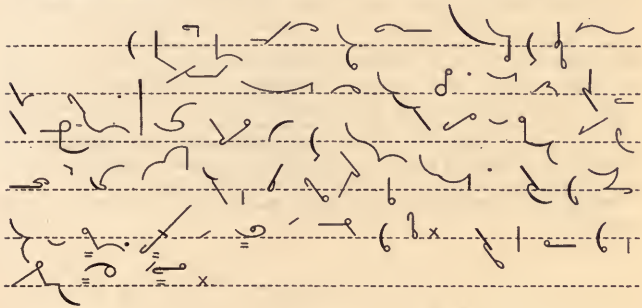


Handwritten cursive text on ten horizontal lines. The text is a continuous flow of cursive script, likely a signature or a short note, written in dark ink on aged paper. The lines are separated by dashed horizontal lines. The handwriting is fluid and characteristic of the early 19th-century cursive style.

REPLY TO COMMITTEE ON THE
ELECTORAL COUNT

February 9, 1865

[Lincoln had been renominated for the Presidency by the Republican Convention which met in Baltimore on June 7, 1864, and was elected on November 8 by a plurality of nearly half a million in the popular vote. In the Electoral College he had 212 votes to 21 for McClellan.]

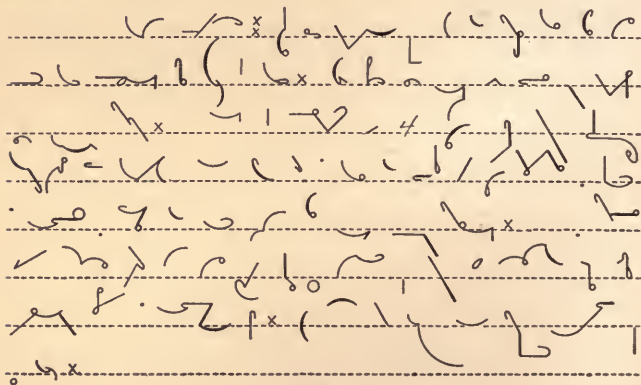


SECOND INAUGURAL ADDRESS

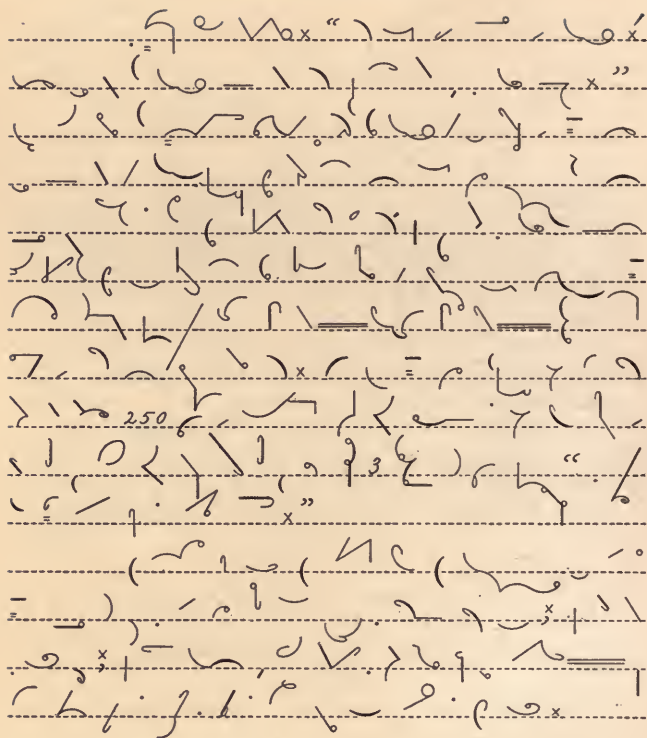
March 4, 1865

[“The ‘Second Inaugural’—a written composition, though read to the citizens from the steps of the Capitol—well illustrates our words. Mr. Lincoln had to tell his countrymen that, after a four years’ struggle, the war was practically ended. The four years’ agony, the passion of love which he felt for his country, his joy in her salvation, his sense of tenderness for those who fell, of pity mixed with sternness for the men who had deluged the land with blood—all the thoughts these feelings inspired were behind Lincoln pressing for expression. A writer of less power would have been overwhelmed. Lincoln remained master of the emotional and intellectual situation. In three or four hundred words that burn with the heat of their compression, he tells the history of the war and reads its lesson. No nobler thoughts were ever conceived. No man ever found words more adequate to his desire. Here is the whole tale of the nation’s shame and misery, of her heroic struggles to free herself therefrom, and of her victory. Had Lincoln written a hundred times as much more, he would not have said more fully what he desired to say. Every thought receives its complete expression, and there is no word employed which does not directly and manifestly contribute to the development of the central thought.”—*The (London) Spectator*, May 2, 1891.

Compare also Lincoln’s letter to Thurlow Weed at the close of this volume of selections.]



Handwritten musical notation on a page with ten sets of five-line staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols such as notes, rests, beams, and clefs, along with some numerical markings like 'x' and '1x'. The handwriting is dense and fills most of the page.



TO McCLELLAN

February 3, 1862

[General McClellan had succeeded General Scott on November 1, 1861, as Commander-in-Chief (under the President) of all the armies of the United States. On January 31, 1862, the President had issued his "Special War Order No. 1," directing a forward movement of the Army of the Potomac. This order conflicted with plans which McClellan had formed, and he remonstrated. Lincoln's reply is a good illustration of his power of compact statement, as well as his mastery of the military situation.]

[Handwritten cursive signature] 3, 1862. x

[Handwritten cursive signature] x

[Large block of handwritten cursive text, mostly illegible]

[Handwritten cursive signature] x

TO SEWARD

June 23, 1862

[This letter was written to W. H. Seward, the Secretary of State, shortly after the Union victories in Kentucky and Tennessee and upon the Mississippi River, in the spring of 1862.]

June 23, 1862

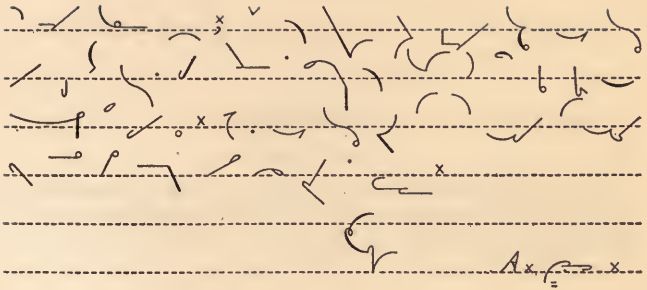
W. H. Seward

Washington

Dear Sir

I have the honor to acknowledge the receipt of your letter of the 21st inst. in relation to the proposed amendment to the Constitution of the United States, and in reply to inform you that the same has been forwarded to the Secretary of State for his consideration.

I am, Sir, very respectfully,
Your obedient servant,
Wm. H. Seward



TO GREELEY

August 22, 1862

[Horace Greeley, the famous editor of the New York *Tribune*, though an ardent opponent of slavery, was a constant critic of Lincoln's policy, and indeed opposed his renomination for the Presidency. His erratic editorials concerning the Administration were a continual source of anxiety to Lincoln.]

22, 1862

Dear Sir

I have just received your letter of the 19th inst. in relation to the proposed amendment to the Constitution. I have no objection to your publishing the substance of the same in your paper, but I do not think it would be wise to publish the names of the signers, as it would be liable to misinterpretation.

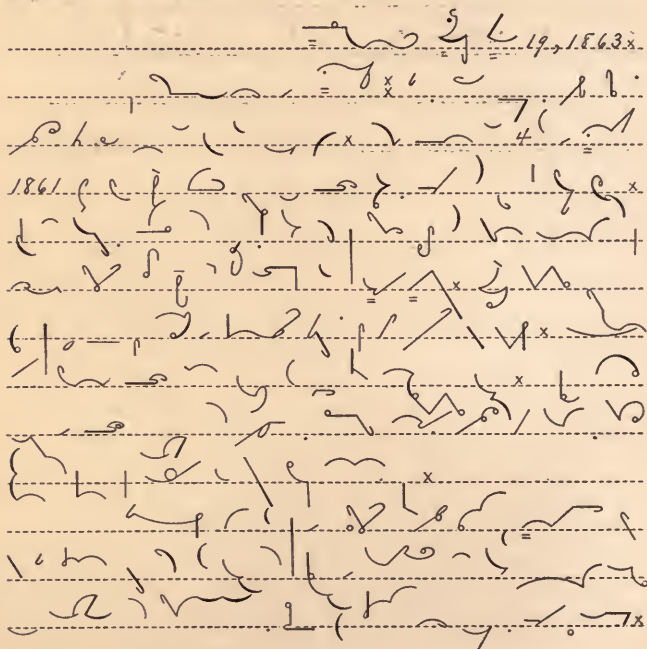
I am, Sir, very respectfully,
Your obedient servant,
Abraham Lincoln

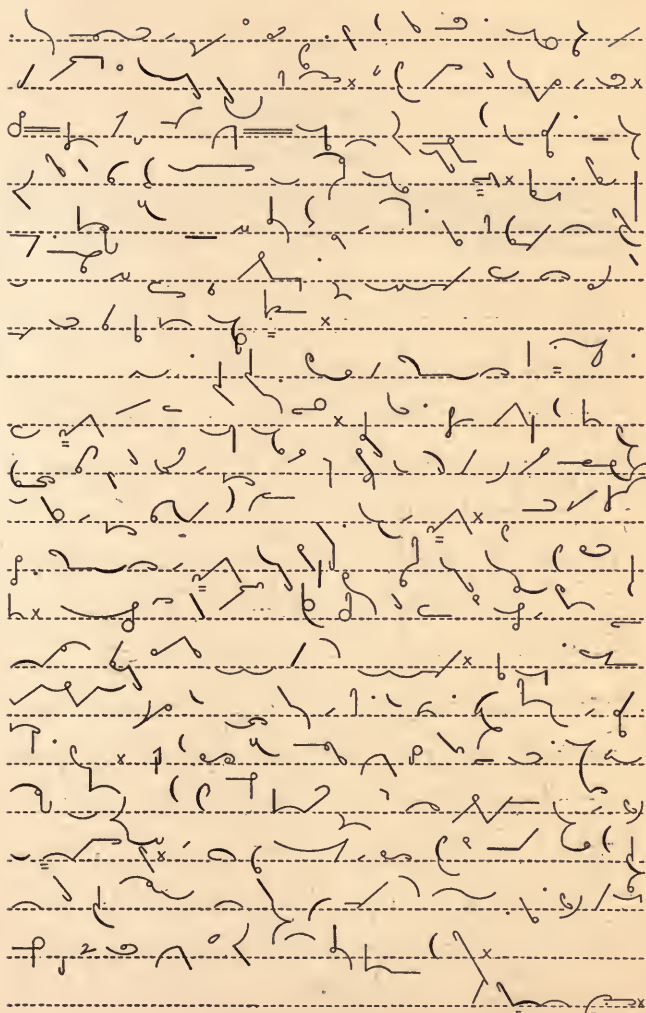
Handwritten cursive text on ruled lines, including the signature "A. x" at the bottom right.

TO THE WORKINGMEN OF MANCHESTER

January 19, 1863

[The blockade of Confederate ports during the war was naturally a severe blow to the English manufacturing centres like Manchester, which had depended upon the Southern States for their supply of cotton. But the working classes of England, in marked contrast with the upper classes, displayed strong Union sympathies throughout the struggle. An address from the Manchester workingmen called forth this admirable reply from the President.]



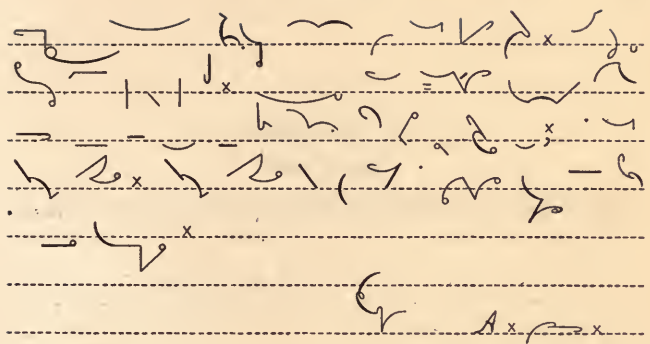


TO HOOKER

January 26, 1863

[This letter to General Joseph Hooker, appointing him the successor to General Burnside as commander of the Army of the Potomac, is one of Lincoln's most characteristic utterances—frank, kind, and gravely ironical. Notice the phrase, "I will risk the dictatorship."]

Handwritten cursive text on a page with horizontal dashed lines. The text is written in a highly stylized, flowing cursive script. At the top right, there is a signature that appears to be "J. L." followed by the date "26, 1863". The main body of the text consists of several lines of dense, interconnected cursive handwriting. The ink is dark, and the paper shows some signs of age and wear.



TO BURNSIDE

July 27, 1863

[This telegram is noticeable for its brief but comprehensive description of General Grant.]

27, 1863 x

7 W 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

A x p x

TO EDWARD EVERETT

November 20, 1863

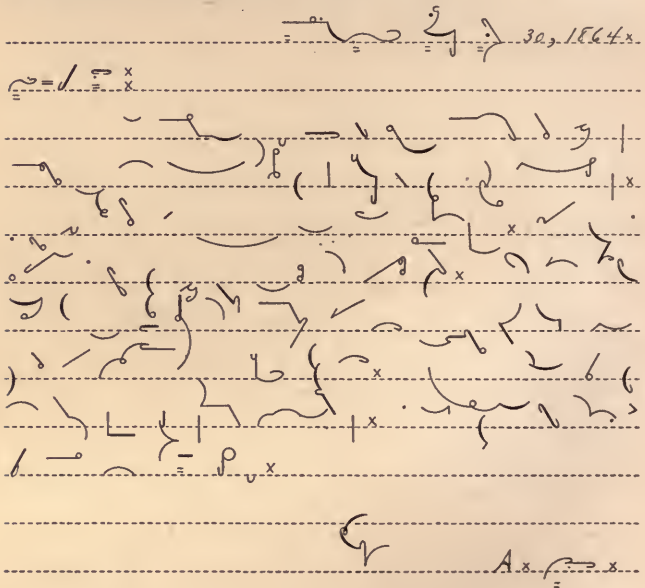
[See the note prefixed to Lincoln's Gettysburg address.]

The page contains several lines of handwritten cursive text on ruled paper. The first line features a large flourish followed by the date "20, 1863". The subsequent lines are filled with smaller cursive characters and symbols, many of which are annotated with small "x" marks, numbers "1" and "5", and other markings. Some of the characters resemble the letters "h", "b", "r", and "e". The handwriting is fluid and characteristic of the mid-19th-century cursive style.

TO GRANT

April 30, 1864

[The spring campaign of 1864 marked "the beginning of the end" of the Rebellion. This letter is one of many proofs of Lincoln's absolute confidence in Grant's generalship.]



TO MRS. BIXBY

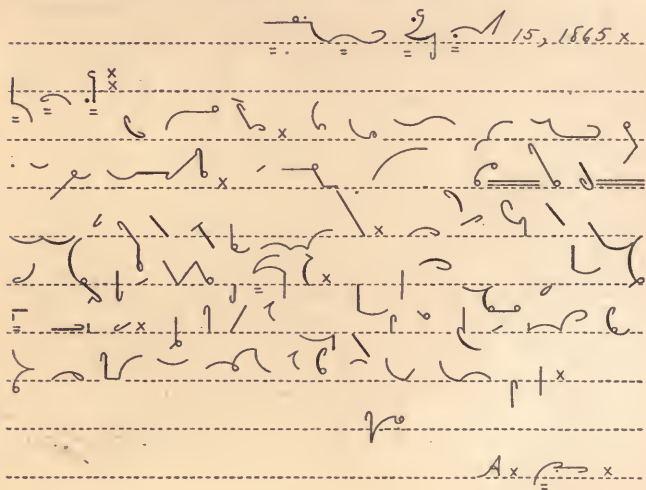
November 21, 1864

Handwritten cursive script on ruled lines, including the date "Nov 21, 1864" and various flourishes and initials.

TO THURLOW WEED

March 15, 1865

[This most interesting letter, written a month before Lincoln's assassination, should be read in connection with the second inaugural address.]



"LINCOLN'S LOST SPEECH"*

29, 1856
1849
1854
1820
1854
1856

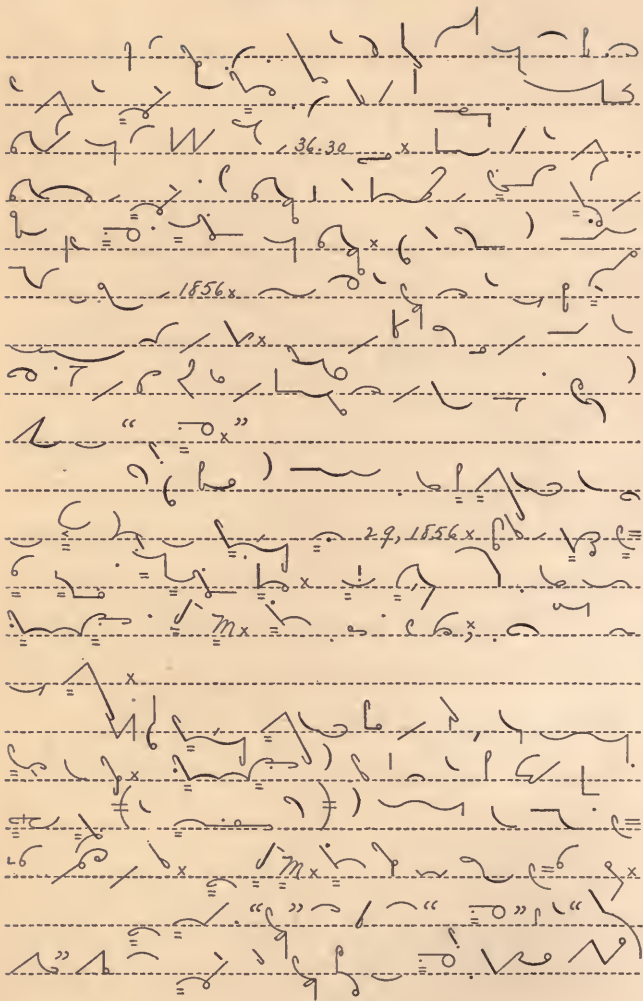
* Copyright, 1896, by Sarah A. Whitney.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, stems, and beams. There are several instances of the word "HxCx" written in the right margin. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, stems, and beams. There are several instances of the word "HxCx" written in the right margin. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, stems, and beams. There are several instances of the word "HxCx" written in the right margin. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a page with ten sets of five-line staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It consists of various symbols, including lines, curves, dots, and small 'x' marks, arranged across the staves. The notation is dense and fills most of the page, with some symbols extending above and below the staves. The overall appearance is that of a complex, possibly cryptic, musical score or a form of shorthand used in a specific context.



Handwritten musical notation on ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical shorthand. It consists of various symbols, including dots, lines, curves, and small letters (such as 'x', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z') interspersed with the musical symbols. The notation is written on a set of ten horizontal staves, each with a dashed midline. The first staff begins with a small number '2'. The notation is dense and fills most of the page.

Handwritten cursive text on a page with horizontal dashed lines. The text is written in a fluid, cursive style and includes various characters and symbols, such as 'p', 'x', and '10'. The writing is dense and fills most of the page.

Handwritten musical notation on ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols, lines, and characters, some of which resemble musical notes and rests. The notation is written in black ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The notation continues across the staves, with some lines starting with a vertical bar line. The final staff ends with a double bar line and a key signature change to one sharp.

MR. LINCOLN'S SPEECH

Handwritten cursive text on a page with horizontal dashed lines. The text is a transcription of a speech, written in a fluid, cursive style. The page contains approximately 15 lines of text, with some lines starting with a vertical line on the left margin. The handwriting is dense and fills most of the page.

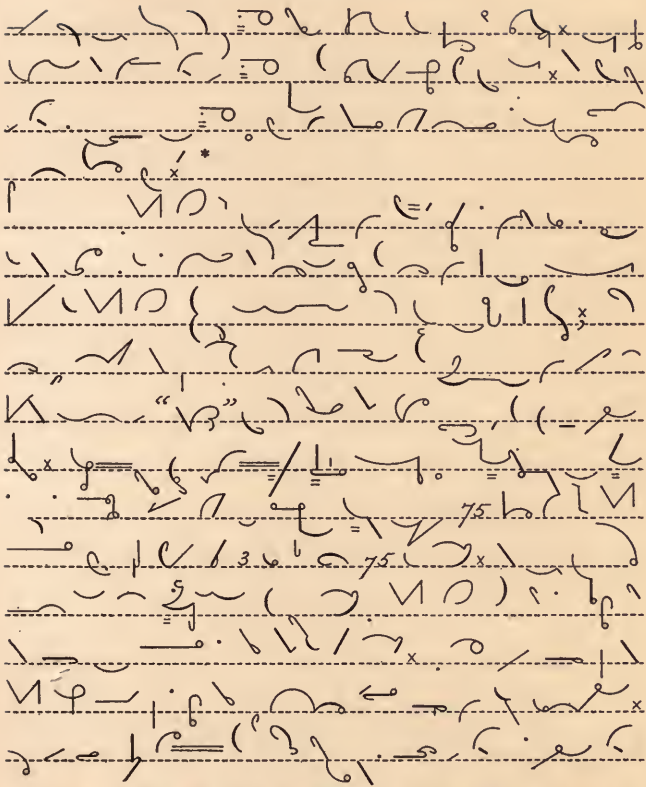
Handwritten musical notation on a five-line staff. The notation is highly stylized and appears to be a form of shorthand or a specific musical shorthand. It includes various symbols such as notes, rests, and beams, along with some letters like 'x' and 'p' interspersed throughout the lines.

Handwritten musical notation on a five-line staff, continuing the style of the first section. It features similar stylized symbols and includes some letters like 'p' and 'x'.

Handwritten musical notation on a five-line staff, continuing the style of the first section. It features similar stylized symbols and includes some letters like 'x' and 'p'.

Handwritten musical notation on a five-line staff, continuing the style of the first section. It features similar stylized symbols and includes some letters like 'x' and 'p'. The notation is dense and fills most of the staff lines.

Handwritten cursive script on lined paper, likely a practice page. The text is illegible due to the cursive style and overlapping lines. Some faint markings and symbols are visible, including a circled 'x', a circled 'y', a circled 'z', a circled 'w', a circled 'v', a circled 'u', a circled 't', a circled 's', a circled 'r', a circled 'q', a circled 'p', a circled 'o', a circled 'n', a circled 'm', a circled 'l', a circled 'k', a circled 'j', a circled 'i', a circled 'h', a circled 'g', a circled 'f', a circled 'e', a circled 'd', a circled 'c', a circled 'b', a circled 'a', a circled '0', a circled '1', a circled '2', a circled '3', a circled '4', a circled '5', a circled '6', a circled '7', a circled '8', a circled '9', a circled '10', a circled '11', a circled '12', a circled '13', a circled '14', a circled '15', a circled '16', a circled '17', a circled '18', a circled '19', a circled '20', a circled '21', a circled '22', a circled '23', a circled '24', a circled '25', a circled '26', a circled '27', a circled '28', a circled '29', a circled '30', a circled '31', a circled '32', a circled '33', a circled '34', a circled '35', a circled '36', a circled '37', a circled '38', a circled '39', a circled '40', a circled '41', a circled '42', a circled '43', a circled '44', a circled '45', a circled '46', a circled '47', a circled '48', a circled '49', a circled '50', a circled '51', a circled '52', a circled '53', a circled '54', a circled '55', a circled '56', a circled '57', a circled '58', a circled '59', a circled '60', a circled '61', a circled '62', a circled '63', a circled '64', a circled '65', a circled '66', a circled '67', a circled '68', a circled '69', a circled '70', a circled '71', a circled '72', a circled '73', a circled '74', a circled '75', a circled '76', a circled '77', a circled '78', a circled '79', a circled '80', a circled '81', a circled '82', a circled '83', a circled '84', a circled '85', a circled '86', a circled '87', a circled '88', a circled '89', a circled '90', a circled '91', a circled '92', a circled '93', a circled '94', a circled '95', a circled '96', a circled '97', a circled '98', a circled '99', a circled '100'. There are also some small 'x' marks scattered throughout the page.



*Statutes of Kansas, 1855, Chapter 151, Section 12. If any free person, by speaking or by writing, assert or maintain that persons have not the right to hold slaves in this Territory, or shall introduce into this Territory, print, publish, write, circulate . . . any book, paper, magazine, pamphlet, or circular containing any denial of the right of persons to hold slaves in this Territory, such person shall be deemed guilty of felony, and punished by imprisonment at hard labor for a term of not less than two years.

Sec. 13. No person who is conscientiously opposed to holding slaves, or who does not admit the right to hold slaves in this Territory, shall sit as a juror on the trial of any prosecution for any violation of any sections of this Act.

Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic symbols, including vertical stems, horizontal lines, and curved shapes, some with small 'x' or 'o' marks. The notation is organized into measures by vertical bar lines. Some measures contain double bar lines, indicating the end of a phrase or section. The overall style is characteristic of early manuscript notation, possibly for a vocal or instrumental piece.

Handwritten musical notation on a page with ten horizontal lines. The notation consists of various rhythmic symbols, including vertical stems, horizontal lines, and curved shapes, interspersed with small 'x' marks and dots. Some symbols resemble musical notes or rests. The notation is arranged in a series of approximately 15 horizontal groups, each spanning across the lines. The overall appearance is that of a musical score or a rhythmic exercise.

Handwritten musical notation on ten staves. The notation is a form of shorthand or shorthand notation, possibly a form of musical shorthand or a shorthand for a specific dialect. It consists of various symbols, including lines, curves, dots, and small 'x' marks, arranged in a rhythmic pattern across the staves. The notation is dense and fills most of the page.

Handwritten musical notation on a page with ten horizontal lines. The notation consists of various rhythmic symbols, including vertical stems, curved lines, and dots, arranged in a way that suggests a musical score. Some of the symbols are accompanied by small numbers or letters, such as 'x', 'p', and 'v'. The notation is written in a cursive, flowing style, typical of early manuscript notation. The page is numbered '113' in the top right corner and has the title '"LINCOLN'S LOST SPEECH"' at the top center.

1784
 1800x
 376
 50
 (ee)
 111
 12

This page contains a series of handwritten cursive letters and numbers, likely a sample of Lincoln's signature or a collection of his initials. The letters are written on a set of three horizontal lines (top, middle, bottom) with a dashed midline. The characters are fluid and connected, characteristic of the cursive style of the early 19th century. Some letters are accompanied by small annotations, such as 'x' or 'p', and some numbers are written in a larger, more distinct hand. The overall appearance is that of a personal or professional document, possibly a letter or a set of notes.

Handwritten musical notation on a ten-line staff. The notation consists of various rhythmic symbols, including vertical stems, horizontal lines, and curved flourishes, typical of early manuscript notation. The text is written in a cursive, handwritten style. A date "1849" is visible in the middle of the page. The notation is organized into several lines, with some lines starting with a double bar line. The overall appearance is that of a musical score or a set of rhythmic exercises.

Handwritten musical notation on a page with ten horizontal lines. The notation is dense and appears to be a form of shorthand or a specific musical notation system, possibly related to the 'Lincoln' system mentioned in the header. It features various symbols, including vertical stems, curved lines, and some characters that resemble letters or numbers, such as 'x', 'm', and 'v'. The notation is organized into measures across the lines, with some symbols placed above and below the lines. The overall appearance is that of a complex, handwritten musical score or a set of musical exercises.

Handwritten musical notation on a page with ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols, lines, and characters, some of which resemble musical notes and clefs. The notation is written in black ink on aged paper. The first staff begins with a clef-like symbol and a series of lines and curves. The second staff contains a large bracketed section. The third staff has a double bar line and a series of lines. The fourth staff has a double bar line and a series of lines. The fifth staff has a double bar line and a series of lines. The sixth staff has a double bar line and a series of lines. The seventh staff has a double bar line and a series of lines. The eighth staff has a double bar line and a series of lines. The ninth staff has a double bar line and a series of lines. The tenth staff has a double bar line and a series of lines. The notation is dense and fills most of the page.

Handwritten musical notation on ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols, lines, and markings, such as:
 - Vertical lines with flags or beams.
 - Curved lines and arcs.
 - Small circles and dots.
 - Some markings that resemble letters or numbers, such as 'x', '3', '4', '1824', and '1821'.
 - Some markings that resemble musical notes or rests.
 - Some markings that resemble punctuation or other symbols, such as '(', ')', and '||'.
 The notation is written in black ink on aged, yellowish paper.

1829. (6) 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Handwritten cursive text on a page with horizontal dashed lines. The text is written in a dense, flowing script, characteristic of the late 19th century. The page contains approximately 18 lines of text, with some lines starting with a small number (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18). The handwriting is highly stylized and difficult to decipher. The page is numbered "121" in the top right corner.

Handwritten musical notation on a ten-line staff. The notation is highly stylized and appears to be a form of shorthand or a specific musical shorthand. It includes various symbols such as notes, stems, beams, and rests, often connected by lines. Some symbols resemble letters or numbers, and there are several instances of quotation marks and other punctuation marks interspersed within the notation. The overall appearance is that of a personal or working manuscript rather than a formal printed score.

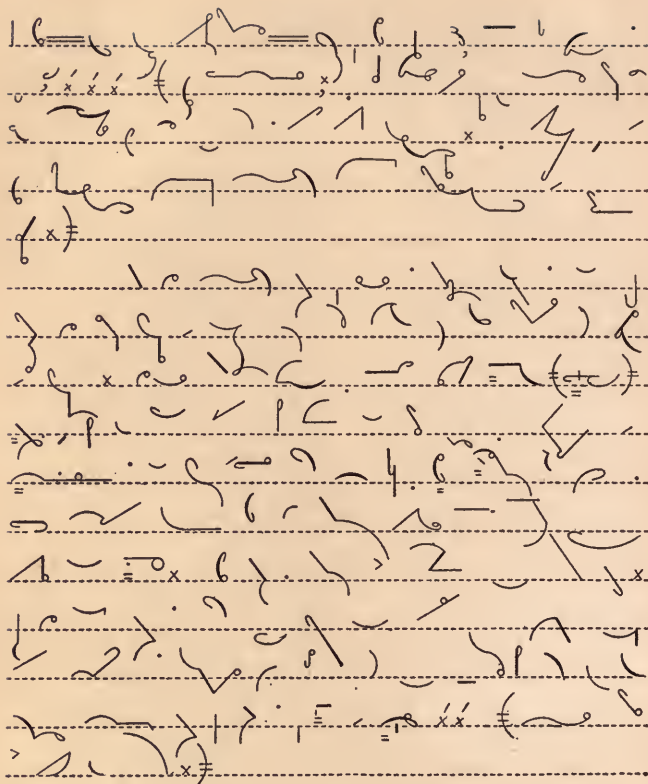
Handwritten musical notation on ten staves. The notation consists of various notes, rests, and symbols, including some that resemble the letters 'x' and 'p'. The text is written in a cursive, handwritten style. The first staff begins with a treble clef. The notation is dense and fills most of the staves. There are some markings that look like "1824" and "x" scattered throughout. The final staff ends with a double bar line.

Handwritten musical notation on a page with 15 horizontal lines. The notation is a form of shorthand or musical shorthand, featuring various symbols, curves, and lines. Some symbols resemble musical notes, stems, and beams, while others are more abstract. There are several instances of the number '1787' written in the notation. The page is filled with these symbols, organized into approximately 15 horizontal rows, each corresponding to a line of the page. The handwriting is dense and fills most of the page.

✓ b a y a l e a r x (" 7" =
 = (= v l a r a x
 b l y a l r l e
 m a r l a
 f a r b r a o
 f a v a b a r s)
 = , = e l i n g
 a u e b x u b
 e i t p
 - l v i q u b i m
) - a - a m (r) a x (e e)
 2 e a / = y (c -
 a v) a v , - j a
 " x " s r (v a e
 v a l x 1 b f d d)
 x t p e ' 57) v x l e a
 t a e = e (b a b
 f) b v , l x (a r r
 1720 ✓ a r e 1787 - x \ v y

Handwritten musical notation on a page with ten horizontal dashed lines. The notation consists of various rhythmic symbols, including stems, beams, and note heads, arranged in a complex, non-linear fashion across the lines. Some symbols are accompanied by small numbers or letters, such as "x", "1870", "1820", "7211", "470", "117", and "6x". The overall appearance is that of a musical score or a collection of rhythmic patterns.

Handwritten musical notation on ten staves. The notation is highly stylized and appears to be a form of shorthand or a specific musical notation system. It includes various symbols, lines, and characters, some of which are enclosed in quotation marks. The notation is written in black ink on aged, yellowed paper.





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